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Studies****MULTIMODAL CONSTRUCTION OF DENOMINATIONAL IDENTITY IN POSTERS AND
BANNERS OF SELECTED NIGERIAN PENTECOSTAL DENOMINATIONS****Grace Temitope Olufade**

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Abstract

This study examines the interplay of linguistic and visual resources in the construction of denominational identity in selected Nigerian Pentecostal posters. Adopting a qualitative and interpretive research design, six purposively selected posters from *The God of Chosen*, *Living Faith Church* and *Christ Embassy* posters and banners were analysed using the Multimodal Social Semiotic Theory of Kress and van Leeuwen (2006). The analysis focused on the representational, interactive and compositional meanings realised through the interaction of linguistic and visual resources. The findings reveal that the selected texts employ programme themes, lexical choices, images of religious leaders, colour, typography and spatial organisation to construct distinctive religious and denominational identities. While *The Lord's Chosen* foregrounds divine intervention and spiritual warfare, *Living Faith Church* projects advancement, breakthrough and transformation, whereas *Christ Embassy* emphasises evangelism, humanitarian services, community engagement and collective religious experience. The study further demonstrates that meaning and denominational identity are not constructed through linguistic or visual resources in isolation but through their systematic interaction. The study concludes that Nigerian Pentecostal posters function not just as promotional materials but as significant multimodal sites through which denominations communicate theological orientations, project institutional values and distinguish themselves within the Nigerian Pentecostal landscape.

Keywords: Multimodality, Pentecostal Discourse, Identity Construction, Nigerian Pentecostal Discourse

Introduction

Contemporary communication increasingly involves the combination of linguistic, visual, spatial, gestural and other semiotic resources in the production of meaning. Multimodality therefore recognises that meaning does not reside exclusively in language but emerges from the interaction of several modes within a particular communicative context (Kress, 2010; Kress & van Leeuwen, 2006). Each mode has particular affordances, and the combination of modes enables communicators to represent experiences and ideas in ways that may not be achievable through a single mode. This development is particularly evident in public communication, where posters, banners, advertisements and other visual texts combine written language with images, colour, typography and spatial organisation to attract attention and communicate messages effectively (Chiluwa, 2015; Ezenwa-Ohaeto, 2021; Abidogun, 2023). Within Nigerian religious communication, Pentecostal organisations make extensive use of such multimodal materials to publicise programmes and communicate religious messages. Studies of Nigerian Pentecostal communication indicate that posters and related publicity materials frequently employ images, bold typography, colour and other visual resources to communicate persuasive spiritual messages (Ukah, 2020; Animashaun & Ogunlade, 2022; Olutayo & Adeola, 2023).

The significance of these materials extends beyond publicity. Religious posters can function as sites of identity construction because the semiotic resources selected by religious organisations communicate particular beliefs, values and representations of religious authority. From a social semiotic perspective, modes such as colour, typography, images and layout are socially shaped resources whose meanings are influenced by cultural practices and communicative purposes (Kress & van Leeuwen, 2006). In Pentecostal communication, these resources may consequently contribute to the construction and reinforcement of particular theological orientations and institutional identities (Ukah, 2020; Olutayo & Adeola, 2023). Nigerian Pentecostalism provides an especially productive context for such investigation because denominations operate within a shared religious environment while emphasising somewhat different theological orientations.

Existing studies have examined Pentecostal discourse from linguistic, pragmatic, multimodal and ideological perspectives. Okpeh (2017), examined metaphor in Nigerian Pentecostal Christian discourse, while Okpeh and Ibileye (2022) examined metaphor and ideology. Odoemenam and Chibueze (2023) investigated covert communication in Christian advertising through Pentecostal posters and handbills. Olutayo and Adeola (2023) examined visual semiotics in Nigerian religious publicity. These studies demonstrate the importance of linguistic and visual resources in religious communication but leave room for further attention to how the resources interact specifically to construct denominational identity. The gap is important because multimodal meaning does not emerge from isolated modes. Kress (2010) argues that meaning is produced through the interaction of modes within a modal ensemble, with each mode contributing particular aspects of meaning. Consequently, analysing only the linguistic wording or only the visual imagery of a Pentecostal poster would provide an incomplete account of its meaning-making potential. Therefore, this study examines how linguistic and visual modes interact to create meaning. It analyses three representative texts from The Lord's Chosen Charismatic Revival Ministry, Living Faith Church and Christ Embassy, each representing Okpeh's (2017) classification of Pentecostal denominations in Nigeria. The Lord's Chosen, Living Faith Church and Christ Embassy: *The God of Vengeance, Breaking New Grounds, The Great Ajegunle Crusade, Changing Filthy Garments, Day of Bliss and Breaking Generational Curses*.

Multimodality

Multimodality refers to the use of different semiotic resources, including language, images, colour, typography and spatial arrangement, in the construction of meaning. It challenges the view that language is the sole carrier of meaning by recognising that communication often involves the interaction of several modes (Kress & van Leeuwen, 2006; Kress, 2010). From a social semiotic perspective, these modes are socially and culturally shaped resources selected according to particular communicative purposes. Multimodality is particularly relevant to posters and other forms of public communication, where linguistic and visual resources are strategically combined to attract attention and communicate messages. In Pentecostal publicity, programme themes, slogans and scriptural references interact with images of religious leaders, colour, typography and spatial organisation to communicate religious meanings (Ukah, 2020; Olutayo & Adeola, 2023). Thus, meaning in Pentecostal posters does not emerge from linguistic or visual resources in isolation but from their interaction. This makes multimodality central to examining how selected Pentecostal denominations communicate their orientations and project distinctive identities.

Nigerian Pentecostal Discourse

Pentecostal discourse refers to the communicative practices through which Pentecostal beliefs, values, experiences and religious orientations are expressed. It is commonly associated with themes such as divine intervention, healing, deliverance, faith, spiritual warfare and personal transformation. Studies have demonstrated that linguistic choices in Pentecostal communication play important roles in representing religious beliefs and ideological orientations (Okpeh, 2017; Okpeh & Ibileye, 2022). In contemporary Nigerian Pentecostalism, such discourse extends beyond sermons, prayers and testimonies to posters, banners and other publicity materials. These materials communicate programme information while also projecting particular theological orientations and religious experiences (Odoemenam & Chibueze, 2023; Olutayo & Adeola, 2023). Pentecostal discourse in these materials is therefore inherently multimodal, as linguistic expressions interact with images, colour, typography and spatial organisation. In this study, Pentecostal discourse refers to the linguistic and visual practices through which the selected denominations communicate religious meanings and engage prospective audiences.

Identity Construction

Identity construction refers to the process through which individuals, groups or institutions project and establish particular representations of themselves. Rather than being fixed, identity is socially constructed through discourse, representation and interaction (Hall, 1996). Jenkins (2014) further emphasises that identity involves processes of identification and differentiation through which social actors establish similarities and distinctions. From a multimodal perspective, identity can be constructed through linguistic and visual resources such as lexical choices, images, colour, typography, symbols and spatial arrangement (Kress & van Leeuwen, 2006; Kress, 2010). For Pentecostal denominations, these resources can communicate particular theological orientations, institutional values and representations of religious authority.

In this study, denominational identity refers to the distinctive theological orientation, institutional values and religious character projected by a Pentecostal denomination through its communicative practices. The selected posters function as sites of identity construction,

where programme themes, linguistic expressions and visual resources interact to project distinctive denominational identities within the Nigerian Pentecostal landscape.

Review of Related Studies

Okpeh (2017) examines contextual considerations in the use of metaphors in Nigerian Pentecostal Christian discourse, with particular attention to the role of context in the use and interpretation of metaphors. The study analyses fifteen recorded sermons of three Nigerian Pentecostal preachers such as Daniel Olukoya, David Oyedepo and Chris Oyakhilome. The metaphorical aspects of the data were identified and subsequently analysed using approaches to metaphor and discourse analysis. The findings reveal that the metaphoricity of an utterance and the discourse functions of metaphors in Nigerian Pentecostal Christian discourse are context-dependent. The study is relevant to the present research because it focuses on Nigerian Pentecostal denominations, including Living Faith and Christ Embassy, which are also represented in the present study. However, while Okpeh (2017) focuses on metaphorical expressions in spoken sermons, the present study examines posters and banners and investigates how visual and linguistic resources interact to construct denominational identity.

Akinwotu (2021) examines the pragma-rhetorical features of selected Pentecostal sermons in Nigeria. The study analyses twelve sermons of selected Nigerian Pentecostal preachers using insights from rhetoric and pragmatic acts to account for persuasion and communicative intentions. The findings reveal that Pentecostal preachers strategically employ rhetorical questions, direct address and commands, metaphors, repetition and structural parallelism to construct convincing arguments and influence their audiences. The study also reveals that Pentecostal sermons employ various pragmatic acts, including asserting, encouraging, assuring, directing, commanding and praising, and can serve as instruments of public mobilisation. The study is relevant to the present research because it demonstrates the strategic nature of Pentecostal communication. However, it focuses on spoken sermons and predominantly linguistic and rhetorical resources, whereas the present study examines how linguistic and visual resources interact in posters and banners to construct denominational identity.

Okpeh and Ibileye (2022) examine metaphor and ideology in Nigerian Pentecostal Christian discourse with the aim of uncovering the ideologies embedded in metaphorical expressions. The study analyses forty-six metaphorical expressions drawn from sermons of Daniel Olukoya, David Oyedepo and Chris Oyakhilome. The metaphors were identified using the Pragglejaz Group's (2007) Metaphor Identification Procedure and analysed through van Dijk's (2009) socio-cognitive approach to Critical Discourse Analysis and Lakoff and Johnson's (1980) Conceptual Metaphor Theory. The findings reveal four ideologies associated with Nigerian Pentecostal Christian discourse: materialistic ideology, militarist ideology, retributive ideology and the ideology of rebirth. The study demonstrates that metaphors are important resources for constructing and disseminating Pentecostal ideologies. However, unlike Okpeh and Ibileye's (2022) focus on metaphorical expressions in sermons, the present study examines posters and banners and focuses on how visual and linguistic semiotic resources jointly construct meaning and denominational identity.

Against this background, these studies establish that Nigerian Pentecostal communication has been examined in relation to metaphor, ideology and persuasion, but largely through spoken and verbal discourse. This creates a clear basis for this study to focus on the interaction of visual and linguistic resources in Pentecostal posters.

Theoretical Framework

The study adopts Multimodal Social Semiotic Theory (MSST) as its theoretical framework. The theory views meaning-making as a socially situated process involving multiple semiotic resources. Kress (2010) argues that modes possess different affordances and that meaning emerges from their combination within a multimodal ensemble. The concept of the modal ensemble is particularly relevant to the present study because the posters combine written language, images, colour, typography, gesture and spatial organisation. Meaning therefore emerges from the interaction of these resources rather than from any single element (Kress, 2010). MSST draws substantially on Halliday's (1978) social semiotic conception of language. Halliday identifies ideational, interpersonal and textual metafunctions, while Kress and van Leeuwen (2006) extend these principles to visual communication through the concepts of representational, interactive and compositional meanings.

Representational Meaning

Representational meaning concerns the ways people, objects, actions and abstract concepts are depicted and represented. It enables the analyst to examine what a visual text represents and the worldview communicated through those representations (Kress & van Leeuwen, 2006).

Interactive Meaning

Interactive meaning concerns the relationship established between represented participants and viewers. Resources such as gaze, gesture, social distance, perspective and modality position viewers in particular ways and may invite, engage or persuade them (Kress & van Leeuwen, 2006).

Compositional Meaning

Compositional meaning concerns how the elements of a visual text are organised into a coherent whole. Information value, salience, framing, layout, colour and typography contribute to the organisation of meaning and direct viewers' attention (Kress & van Leeuwen, 2006).

The paper explicitly adopts these three metafunctions as the principal analytical dimensions through which the visual and multimodal resources are examined.

Methodology

The study employs a qualitative descriptive-interpretive design to examine the interaction of visual and linguistic features in posters of selected Pentecostal denominations using multimodal social semiotic theory by Kress and Leeuwen (2010). Data was selected from churches' online websites. The study adopts a purposive sampling technique, selecting two posters from each denomination, containing sufficiently rich combinations of linguistic, visual, spatial and gestural resources. The technique enables the deliberate selection of data suitable for in-depth multimodal of how the distinct linguistic and visual resources construct distinct denominational identity. The analysis proceeds through the three metafunctions proposed by Kress and van Leeuwen (2006): representational, interactive and compositional meanings. Attention is given to lexical choices, programme titles, images, colour, typography, gesture, gaze, spatial positioning and the relationships established among these resources.

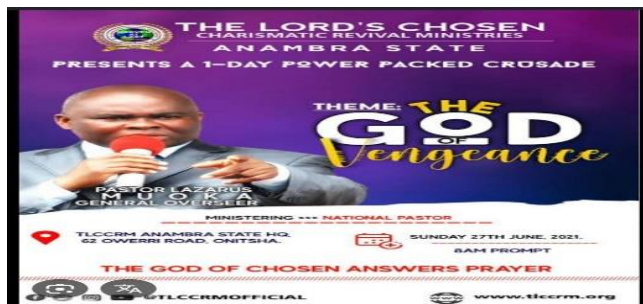
Data Presentation and Analysis

The analysis examines the interplay of linguistic and visual resources in the selected texts: *The God of Vengeance*, *Breaking New Grounds* and *The Great Ajegunle Crusade, Changing Filthy Garments, Day of Bliss and Breaking Generational Curses*. In line with Kress and van Leeuwen's (2006) visual grammar, the discussion is organised according to the representational, interactive and compositional metafunctions.

Representational Meaning

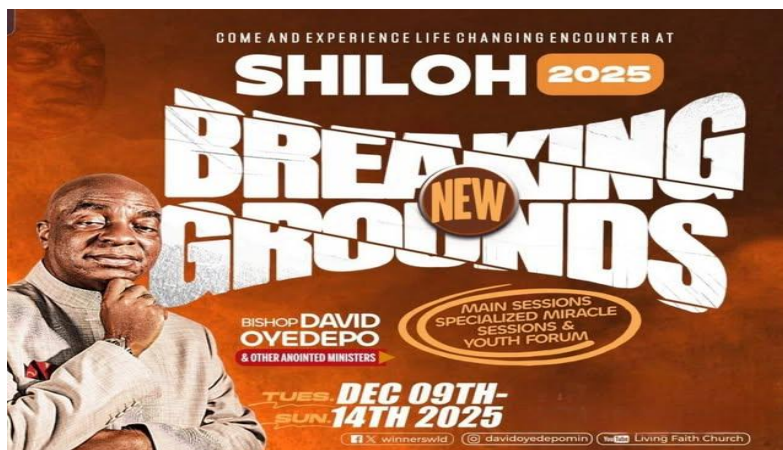
This is concerned with the ways visual and linguistic resources depict people, actions, events and ideas. In the selected texts, the linguistic mode articulates particular theological themes and religious experiences, while the visual mode reinforces, materialises or enacts these meanings.

Text 1



The linguistic theme, “The God of Vengeance,” identifies God as one who acts against oppression and delivers His people. This theological proposition is reinforced by the visual representation of Pastor Lazarus Muoka holding a microphone and pointing towards the audience. The microphone signifies active preaching, while the pointing gesture functions as a narrative vector representing proclamation. Thus, the visual mode enacts the divine power articulated by the linguistic mode. The statement “The God of Chosen Answers Prayer” further links divine power with answered prayers and miraculous intervention. Through this interaction, the text represents a religious identity centred on divine justice, spiritual authority and supernatural intervention.

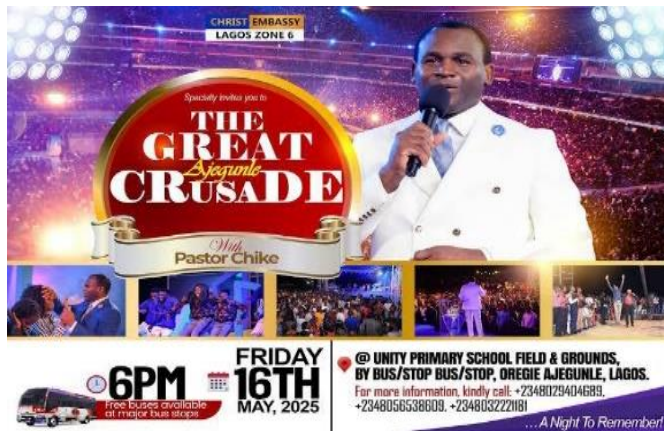
Text 2



The oversized typography is designed with visible cracks and fractured lines, visually enacting

the idea of breaking barriers and entering new territories. The typography therefore transforms the abstract notion of progress into a visual representation of obstacles being shattered. The expressions “Shiloh 2025” and “Come and experience life-changing encounter” represent the programme as a platform for transformation. The warm brown and gold colour palette complements this message, while the portrait of Bishop David Oyedepo in a thoughtful pose, with his hand resting on his chin, represents him as a visionary and spiritually discerning leader. The interaction between the language of advancement and the image of reflective leadership constructs an identity associated with divine direction, continuous growth and breakthrough.

Text 3



The lexical choice “Great” presents the event as significant, while “Crusade” evokes an intentional evangelistic mission.

The inclusion of “Ajegunle” situates the event within a specific community, representing the programme as an outreach directed towards people within their social environment. The expression “Specially invites you to” further constructs the event as a personal and intentional engagement with prospective participants. The linguistic representation is reinforced visually through the image of Pastor Chike holding a microphone, the stadium filled with worshippers and the smaller images of prayer, worship and healing. These visual resources give concrete expression to the activities associated with a crusade. The images of previous religious gatherings and healing sessions function as visual evidence of the spiritual experiences promised by the event. Thus, the interaction of language and imagery represents the denomination

as evangelistic, community-oriented and committed to transformative religious experience.

Text 4



The titled *Changing the Garment* presents both narrative and conceptual representations to communicate the theme of spiritual transformation. The most prominent

represented participant is the General Overseer, whose portrait occupies the lower-left section of the poster. His formal appearance, comprising a suit and tie, constructs him as a figure of religious authority and leadership. His inclusion also establishes a connection between the advertised service and the spiritual authority associated with the event. The upper-right section presents another significant visual representation: a kneeling or bowed male figure being clothed by a larger angelic or Christ-like figure. The act of clothing the man creates a narrative process, as the extended hands and the garment function as vectors that indicate an action taking place. This action visually materialises the linguistic expression, “Changing the Garment.” The represented act suggests spiritual renewal, transformation, restoration and the replacement of an old spiritual condition with a new one.

Conceptually, the white garments, wings, light and elevated positioning of the angelic figure symbolise purity, holiness and divine intervention. Thus, the visual resources do not merely illustrate the verbal message; they provide a symbolic interpretation of what “changing the garment” means within the religious context. The interaction between the linguistic theme and the visual representation constructs the programme as an occasion of divine transformation, thereby projecting an identity centred on spiritual renewal and supernatural intervention.

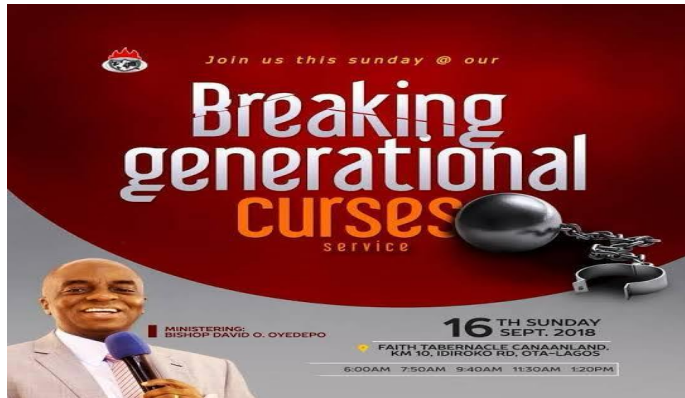
Text 5



The poster titled ‘7 Days to Go!’ combines narrative and conceptual representations to promote the forthcoming programme, *Days of Bliss*. The most prominent visual participants are the preacher holding a microphone, the female and male figures displayed in the upper section, and the seated man carrying a *Days of Bliss* bag. These participants represent different dimensions of the advertised religious event. The preacher holding the microphone is represented in the act of speaking or ministering. The microphone functions as an important visual resource that signifies preaching and the communication of religious messages. This representation foregrounds the programme as a religious gathering centred on spiritual ministration and the authority of the preacher. The seated man, prominently positioned in the middle-lower section of the poster, is represented carrying a bag labelled *Days of Bliss*. The bag functions symbolically as a representation of the programme and may suggest preparation, movement or participation. In combination with the large linguistic expression “7 DAYS TO GO!”, the visual representation creates a sense of anticipation and countdown

towards the event. The interaction between the image and the text therefore represents the programme as an approaching and significant religious experience. The images in the upper section, together with the name of the programme and the information about the speakers, function conceptually to identify the key personalities and institutional context of the event. Collectively, these visual and linguistic resources construct an identity that emphasises spiritual celebration, religious leadership, large-scale participation and public outreach.

Text 6



The interplay between language and imagery represents deliverance from inherited spiritual limitations. The theme “Breaking Generational Curses” linguistically foregrounds spiritual emancipation by presenting generational afflictions as realities that can be overcome. This meaning is reinforced through the image of a wrecking ball shattering chains and a broken shackle. The visual image functions metaphorically by giving physical form to the destruction of spiritual bondage. While the linguistic resource identifies the problem and promises liberation, the visual resource represents its defeat. The image of the religious leader holding a microphone further signifies the spiritual authority through which the message of liberation is proclaimed. Consequently, the interaction of these resources represents deliverance as a transformative experience in which spiritual bondage is overcome through divine power.

Interactive Meaning

Interactive meaning concerns the relationship established between the represented participants and viewers through resources such as gaze, gesture, facial expression, social distance and linguistic address.

In Text 1, Pastor Muoka's direct gaze and pointing finger create a demand image that positions viewers as active participants rather than distant observers. The medium-close framing reduces social distance, making him appear accessible while maintaining his spiritual authority. His serious facial expression complements the forceful theological theme and communicates confidence and certainty in divine intervention. The visual demand is reinforced by the linguistic theme “The God of Vengeance,” which implicitly invites viewers to encounter divine power through the crusade. Similarly, “Presents a 1-Day Power Packed Crusade” prepares prospective participants for an extraordinary spiritual experience. The interaction between the verbal invitation and the image of the pastor actively preaching constructs an identity based on accessibility, spiritual authority and experiential faith.

In Text 2, The interaction between linguistic and visual resources in *Breaking New Grounds* establishes both authority and invitation. Although Bishop Oyedepo does not look directly at

the viewer, his contemplative posture and composed facial expression project wisdom, confidence and spiritual maturity. This encourages viewers to regard him as a credible spiritual guide. This visual representation complements the imperative invitation “Come and experience life-changing encounter,” which directly addresses prospective participants. The announcement of main sessions, specialised miracle sessions and the youth forum further extends this invitation by presenting the programme as inclusive and responsive to different spiritual needs. Thus, the authoritative representation of the bishop and the invitational linguistic resources work together to construct an identity that is both spiritually credible and welcoming.

Text 3's interactive meaning of *The Great Ajegunle Crusade* is realised through the combination of direct linguistic address and visual representations of religious participation. The expression “Specially invites you to” establishes a personal relationship with the viewer, while the second-person pronoun “you” reduces the distance between the event organisers and prospective participants. The expression “A Night to Remember!” further creates anticipation by promising a memorable religious experience. Visually, Pastor Chike is represented holding a microphone in an active and engaged posture, while the large congregation and smaller images of worship, prayer and healing invite viewers to imagine themselves as participants in the event. The interaction between direct linguistic invitation and participatory visual representations constructs Christ Embassy as accessible, engaging and community-oriented.

In Text 4 The interactive meaning of the poster is created through the relationship established between the represented participants and the viewers. The General Overseer is represented through a relatively close portrait and faces the viewers directly. Although his gaze is not intensely confrontational, his frontal presentation creates a sense of accessibility and involvement. This visual choice positions him as a recognisable religious authority who mediates the advertised spiritual experience. The angelic representation, however, does not directly engage the viewer through gaze. Instead, the viewer is positioned as an observer of the spiritual event taking place. This creates an offer, presenting the transformation of the kneeling figure as something for viewers to witness and potentially experience through participation in the programme. The contrast between the direct visual presence of the General Overseer and the indirect engagement of the heavenly figures connects institutional religious authority with the divine source of transformation. The use of soft lighting, white colour and semi-realistic imagery contributes to the modality of the poster. These choices create an atmosphere of spirituality and transcendence rather than ordinary everyday reality. The visual interaction, therefore, encourages viewers to perceive the advertised programme as an opportunity for a genuine encounter with divine power.

In Text 5 the interactive meaning of the poster is realised through the ways the represented participants are positioned in relation to the viewers. The preacher in the upper-left section appears to face outward while holding a microphone, creating a degree of direct engagement with the audience. This positioning presents him as an accessible religious communicator and draws viewers into the communicative context of the programme. The other represented participants are largely presented as offers rather than direct demands. Their presence provides viewers with information about the personalities associated with the event rather than directly demanding interaction. The viewer is therefore positioned as an observer who is invited to recognise the importance of the programme and the religious figures involved.

The relatively close and medium shots of the participants reduce social distance and make the religious personalities appear accessible to prospective participants. In addition, the use of photographic images increases modality by giving the advertisement a sense of realism and authenticity. However, the combination of photographs with stylised graphics and bold typography also gives the poster a promotional and celebratory character. Through these interactive choices, the poster establishes a relationship between the religious organisation, its leaders and prospective participants. Viewers are positioned not merely as observers but as potential attendees of an event presented as imminent, significant and capable of accommodating a large audience, as reinforced by the expression “FREE FAMILY SUPPORT FOR OVER 100,000 FAMILIES.”

In Text 6, interaction is more explicitly established through the linguistic invitation “Join us this Sunday.” This direct address positions viewers as potential participants in the advertised service. The visual representation of broken chains strengthens the invitation by enabling viewers to relate the promise of deliverance to their own possible experiences of spiritual bondage. The warm smile and relaxed posture of the religious leader further reduce social distance and project approachability. Although the absence of direct gaze makes the image an offer rather than a demand, the explicit verbal invitation compensates for this by directly calling viewers to participate. The interplay between the verbal invitation and the reassuring visual representation therefore constructs the advertised spiritual experience as both accessible and personally relevant.

Compositional Meaning

Compositional meaning concerns the ways linguistic and visual resources are organised through salience, information value, colour, typography, framing and spatial arrangement.

Text 1 organises linguistic and visual resources into a hierarchy that foregrounds denominational identity. The church logo and institutional name occupy the upper section, presenting the denominational identity before introducing the programme. At the centre, “The God of Vengeance” receives the greatest salience through large typography, contrasting white and gold colours and central positioning, establishing it as the dominant theological message. Pastor Muoka's image is positioned adjacent to the theme, creating a visual relationship between the messenger and the message without displacing the centrality of God. The lower section contains the venue, date, time and the statement “The God of Chosen Answers Prayer,” providing the practical details through which the promised spiritual experience can be realised. The relatively weak framing between the image and the inscription encourages their interpretation as components of a unified communicative act.

In text 2, the theme occupies the centre of the poster and dominates the visual space through its large size, bold typography and high contrast against the brown background. The circular “NEW” incorporated into the theme reinforces the ideas of renewal and fresh beginnings. Bishop Oyedepo's portrait occupies the left side of the layout and functions as a visual anchor linking the message of advancement with recognised spiritual leadership. The programme dates, ministering information and session details are systematically arranged beneath the central theme, allowing the viewer to encounter the ideological message before moving to practical information. The balanced organisation of linguistic and visual resources creates a coherent multimodal ensemble that foregrounds spiritual advancement, divine encounters and transformational living.

In Text 3, the composition of *The Great Ajegunle Crusade* establishes the programme title as the dominant visual element. "THE GREAT CRUSADE" is presented in oversized white uppercase letters against a red circular background, giving the title considerable salience. "Ajegunle," presented in gold script, introduces a more localised and distinctive dimension to the event. The poster also combines the dominant title with the image of Pastor Chike, a stadium filled with worshippers and smaller photographs of prayer, worship and healing. These elements are spatially organised to guide attention from the programme theme to the minister and then to the visual representations of anticipated religious experiences. The colour choices and typographical contrasts further reinforce the prominence of the event and its evangelistic orientation.

In essence, the analysis demonstrates that the three texts do not rely on linguistic or visual resources independently. Rather, meaning emerges through their interaction. Representationally, the texts construct different religious realities: divine intervention and deliverance in *The God of Vengeance*, advancement and transformation in *Breaking New Grounds*, and evangelism and community engagement in *The Great Ajegunle Crusade*. Interactively, they position audiences through different forms of spiritual authority, invitation and participation. Compositionally, salience, typography, colour and spatial arrangement organise these meanings and foreground the particular orientations associated with each text.

Text 4 integrates the linguistic and visual elements into a coherent message. The theme, "CHANGING THE GARMENT," occupies the central position and is the most visually salient linguistic element. Its large, bold typography immediately attracts attention, making the theme the nucleus around which the other semiotic resources are organised. The visual representation of the divine act of clothing the man is positioned in the upper-right area, while the portrait of the General Overseer occupies the lower-left section. This spatial distribution creates a relationship between divine agency and religious leadership. The upper position of the angelic figure associates it with the spiritual or ideal realm, while the lower placement of the General Overseer connects him with the earthly and institutional dimension of the ministry. Salience is further achieved through typography, size, colour and contrast. The words "CHANGING" and particularly "GARMENT" are enlarged and made visually prominent, while the orange and white colours used for other textual information draw attention to important details such as the venue, time and date. The bright illumination surrounding the central theme also reinforces its significance. The framing and spacing of the different elements ensure that the poster remains visually connected despite containing several pieces of information. The linguistic resources identify the programme, venue, date and religious leader, while the visual resources provide a symbolic representation of the transformation promised by the programme. Together, these compositional choices construct a coherent denominational identity that foregrounds divine power, spiritual transformation, religious authority and supernatural intervention.

Also, in Text 5, the compositional meaning of the poster is realised through the strategic arrangement of visual and linguistic resources. The most salient element is the large expression "7 DAYS TO GO!", positioned on the left side of the poster. Its large size and bold typography immediately attract attention and establish the countdown as the central communicative message. The programme information occupies the upper section, where the images of the speakers and the name *Days of Bliss* are grouped together. This placement gives prominence to the identity of the programme and the personalities associated with it. The upper position may also be interpreted as foregrounding the programme as the primary event towards which the countdown directs attention.

The seated participant occupies the central-lower section and visually connects the upper programme information with the countdown and other details. The *Days of Bliss* bag further creates visual cohesion because it repeats the name of the programme already presented in the upper section. This repetition links different parts of the poster and strengthens the identity of the event. Salience is achieved through differences in size, typography and spatial positioning. The numeral “7” is particularly prominent, while “NOV 1ST 2025” on the right provides important temporal information. The QR code is positioned as a supplementary element, offering an additional means of engagement without competing with the major visual message. The poster also employs framing through the separation of the upper programme section, the central countdown, and the lower textual message. Despite these divisions, the repetition of the programme name and the arrangement of the participants create compositional unity. The linguistic resources provide specific information about the event, while the visual resources personify the religious institution, its leadership and the anticipated experience.

In Text 6, the theme “Breaking Generational Curses” occupies the central position and dominates the composition through its large typography and colour contrast. Particular emphasis is placed on the word “curses,” which draws attention to the spiritual problem addressed by the programme. The image of the wrecking ball breaking chains is placed in close relation to the theme, enabling the visual representation to complement and complete the linguistic message. The image of the religious leader is positioned at the lower left and visually connected to the central theme, while practical details are arranged in the lower section. This compositional arrangement ensures that viewers first encounter the spiritual challenge and the promise of liberation before moving to the information required for participation.

Comparative summary of texts

The three selected texts demonstrate that linguistic and visual resources are strategically combined to project distinctive denominational identities. Text 1 and 4 foregrounds divine justice, spiritual warfare and supernatural intervention, *Text 2 and 6* constructs an orientation towards advancement, breakthrough and transformation. *Text 3 and 5*, on the other hand, emphasises evangelism, humanitarian services, community outreach and collective religious experience. These differences are communicated through the interaction of programme themes, images of religious leaders, colour, typography and spatial organisation. Despite these differences, the texts share a common reliance on multimodal resources to establish spiritual authority and engage prospective audiences. The representation of religious leaders reinforces the credibility of the messages, while linguistic choices articulate the particular religious experiences associated with each text. Thus, the six texts demonstrate that denominational identity is constructed not through isolated linguistic or visual features but through the coordinated interaction of multiple semiotic resources.

Discussion of Findings

The findings reveal that the selected Pentecostal posters are significant sites of multimodal meaning-making and denominational identity construction. Across the three texts, linguistic resources articulate specific theological themes, while visual resources reinforce and materialise these meanings. This supports the view that meaning in multimodal communication emerges from the interaction of different semiotic modes rather than from language alone (Kress & van Leeuwen, 2006; Kress, 2010). The findings also show that Nigerian Pentecostal discourse

extends beyond spoken sermons and written religious expressions to visual publicity materials. While previous studies have demonstrated the importance of linguistic choices in Pentecostal communication (Odoemenam et al., 2017; Okpeh, 2017), the present analysis shows that these choices acquire additional meaning through their interaction with images, colour, typography and spatial arrangement.

More importantly, the findings demonstrate that these multimodal choices contribute to the projection of distinctive denominational identities. *Text 1 and 4 that represents The Lord's Chosen* constructs an identity associated with divine intervention and deliverance; *Text 2 and 6 that represents Living Faith Church*, projects advancement and transformational experience; while *Text 3 and 5* foregrounds evangelism and community engagement in Christ Embassy. The study therefore extends existing studies by demonstrating that denominational identity in Nigerian Pentecostal discourse is constructed through the coordinated deployment of linguistic and visual resources.

Conclusion

This study examined how linguistic and visual resources interact in selected Nigerian Pentecostal posters to construct denominational identity. The analysis demonstrates that the selected texts are not just promotional materials but multimodal sites through which theological orientations, religious experiences and institutional identities are communicated. The findings show that representational, interactive and compositional resources work together to produce distinctive meanings in the texts. Through this interaction, *Text 1 and 4, 2 and 6 and 3 and 5* project different but recognisable denominational orientations centred on divine intervention, spiritual advancement and evangelistic outreach, respectively. The study concludes that denominational identity in Nigerian Pentecostal discourse is constructed through the strategic integration of linguistic and visual resources.

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